L Number	Hits	Search Text	DB	Time stamp
2	20229	(point$3 or curve$3) near9 (edit$3 or warp$4 or morph$4 or distort$5)	USPAT; US-PGPUB	2003/05/16 14:31
3	30152	(image$3) near9 (edit$3 or warp$4 or morph$4 or distort$5)	USPAT; US-PGPUB	2003/05/16 14:10
4	46370	((point$3 or curve$3) near9 (edit$3 or warp$4 or morph$4 or distort$5)) or ((image$3) near9 (edit$3 or warp$4 or morph$4 or distort$5))	USPAT; US-PGPUB	2003/05/16 14:14
5	74748	control near4 point$2	USPAT; US-PGPUB	2003/05/16 14:15
6	5911	(edit$4 or paint$3) near4 brush$3	USPAT; US-PGPUB	2003/05/16 14:15
7	13	brush$2 same morph$4	USPAT; US-PGPUB	2003/05/16 14:23
8	2	(((point$3 or curve$3) near9 (edit$3 or warp$4 or morph$4 or distort$5)) or ((image$3) near9 (edit$3 or warp$4 or morph$4 or distort$5))) and (brush$2 same morph$4)	USPAT; US-PGPUB	2003/05/16 14:30
9	215358	(point$3 or curve$3 or image$2) same (displac$6 or edit$3 or warp$4 or morph$4 or distort$5)	USPAT; US-PGPUB	2003/05/16 14:32
10	121569	brush$5	USPAT; US-PGPUB	2003/05/16 14:32
11	10203	(handle$3) near9 (displac$6 or edit$3 or warp$4 or morph$4 or distort$5)	USPAT; US-PGPUB	2003/05/16 14:34
12	36	(345/646).CCLS.	USPAT; US-PGPUB	2003/05/16 14:34
13	41	(345/647).CCLS.	USPAT; US-PGPUB	2003/05/16 14:34
14	593	(345/619).CCLS.	USPAT; US-PGPUB	2003/05/16 14:35
15	153	(345/672).CCLS.	USPAT; US-PGPUB	2003/05/16 14:35
16	44	(345/682).CCLS.	USPAT; US-PGPUB	2003/05/16 14:35
17	656	(345/441).CCLS.	USPAT; US-PGPUB	2003/05/16 14:35
18	282	(345/442).CCLS.	USPAT; US-PGPUB	2003/05/16 14:36
19	1618	((345/646).CCLS.) or ((345/647).CCLS.) or ((345/619).CCLS.) or ((345/672).CCLS.) or ((345/682).CCLS.) or ((345/441).CCLS.) or ((345/442).CCLS.)	USPAT; US-PGPUB	2003/05/16 14:41
20	462287	coontrol or anchor or handle	USPAT; US-PGPUB	2003/05/16 14:47
21	301921	(add$6) and (coontrol or anchor or handle)	USPAT; US-PGPUB	2003/05/16 14:52
22	128097	(filter$4 or distort$5 or transform$6 or edit$4) and (coontrol or anchor or handle)	USPAT; US-PGPUB	2003/05/16 14:54
23	107350	((add$6) and (coontrol or anchor or handle)) and ((filter$4 or distort$5 or transform$6 or edit$4) and (coontrol or anchor or handle))	USPAT; US-PGPUB	2003/05/16 15:02
25	214	(((345/646).CCLS.) or ((345/647).CCLS.) or ((345/619).CCLS.) or ((345/672).CCLS.) or ((345/682).CCLS.) or ((345/441).CCLS.) or ((345/442).CCLS.)) and. (((add$6) and (coontrol or anchor or handle)) and ((filter$4 or distort$5 or transform$6 or edit$4) and (coontrol or anchor or handle)))	USPAT; US-PGPUB	2003/05/16 15:02
26	12	brush$5 and ((((345/646).CCLS.) or ((345/647).CCLS.) or ((345/619).CCLS.) or ((345/672).CCLS.) or ((345/682).CCLS.) or ((345/441).CCLS.) or ((345/442).CCLS.)) and (((add$6) and (coontrol or anchor or handle)) and ((filter$4 or distort$5 or transform$6 or edit$4) and (coontrol or anchor or handle))))	USPAT; US-PGPUB	2003/05/16 15:29

27	28934	curve and edit$4	USPAT; US-PGPUB	2003/05/16 15:50
28	16372	(curve and edit$4) and filter$3	USPAT; US-PGPUB	2003/05/16 15:51
29	2489	((add$6) and (coontrol or anchor or handle)) and ((curve and edit$4) and filter$3)	USPAT; US-PGPUB	2003/05/16 15:51
30	111	345/$6.ccls. and (((add$6) and (coontrol or anchor or handle)) and ((curve and edit$4) and filter$3))	USPAT; US-PGPUB	2003/05/16 15:51
31	9	brush$4 and (345/$6.ccls. and (((add$6) and (coontrol or anchor or handle)) and ((curve and edit$4) and filter$3)))	USPAT; US-PGPUB	2003/05/16 15:52

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Byong Mok Oh , Max Chen , Julie Dorsey , Frédo Durand
Proceedings of the 28th annual conference on Computer graphics and
interactive techniques August 2001

> We present an image-based modeling and editing
> system that takes a single photo as input. We
> represent a scene as a layered collection of depth
> images, where each pixel encodes both color and
> depth. Starting from an input image, we employ a
> suite of user-assisted techniques, based on a
> painting metaphor, to assign depths and extract
> layers. We introduce two specific editing operations.
> The first, a “clone brushing tool,”
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Emil Praun , Wim Sweldens , Peter Schröder
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A basic element of Digital Geometry Processing algorithms is the establishment of a smooth parameterization for a given model. In this paper we propose an algorithm which establishes parameterizations for a set of models. The parameterizations are called consistent because they share the same base domain and respect features. They give immediate correspondences between models and allow remeshes with the same connectivity. Such remeshes form the basis for a large class of algorithms, including ...

3   Object-based image editing   80%

William A. Barrett , Alan S. Cheney
ACM Transactions on Graphics (TOG) , Proceedings of the 29th annual conference on Computer graphics and interactive techniques July 2002
Volume 21 Issue 3

> We introduce Object-Based Image Editing (OBIE) for real-time animation and manipulation of static digital photographs. Individual image objects (such as an arm or nose, Figure 1) are selected, scaled, stretched, bent, warped or even deleted (with automatic *hole filling*) - *at the object, rather than the pixel level* - using simple gesture motions with a mouse. OBIE gives the user direct, local control over object shape, size, and placement while dramatically reducing the time require ...

4   Visual communication: An invitation to discuss computer   80%

depiction
Frédo Durand
Proceedings of the second international symposium on
Non-photorealistic animation and rendering June 2002

> This paper draws from art history and perception to place computer depiction in the broader context of picture production. It highlights the often underestimated complexity of the interactions between features in the picture and features of the represented scene. Depiction is not always a unidirectional projection from a 3D scene to a 2D picture, but involves much feedback and influence from the picture space to the object space. Depiction can be seen as a pre-existing 3D reality projected onto ...

5   Session P12: meshes: Bounded-distortion piecewise mesh   77%

parameterization
Olga Sorkine , Daniel Cohen-Or , Rony Goldenthal , Dani Lischinski
Proceedings of the conference on Visualization '02 October 2002
> Many computer graphics operations, such as texture mapping, 3D painting, remeshing, mesh compression, and digital geometry processing, require finding a low-distortion parameterization for irregular connectivity triangulations of arbitrary genus 2-manifolds. This paper presents a simple and fast method for computing parameterizations with strictly bounded distortion. The new method operates by flattening the mesh onto a region of the 2D plane. To comply with the distortion bound, the mesh is aut ...

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Proceedings of the 1999 symposium on Interactive 3D graphics April 1999

8 Bibliography of recent publications on computer communication   77%
Martha Steenstrup
ACM SIGCOMM Computer Communication Review January 1998 Volume 28 Issue 1
> The quantitative results presented in our SIGCOMM '97 paper [1] include numerous minor errors. These errors were caused by programming bugs that led to faulty analyses and simulations, and by inaccurate transcriptions during the preparation of the paper. Here we present corrected figures and tables, as well as corrections to values that appeared in the text of the original paper. The effect of correcting the errors is to reduce the differences between the results based on the proxy trace and tho ...

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Proceedings of the 24th annual conference on Computer graphics and

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Proceedings of the 22nd annual conference on Computer graphics and interactive techniques September 1995

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Siu Chi Hsu , Irene H. H. Lee
Proceedings of the 21st annual conference on Computer graphics and interactive techniques July 1994
> The use of skeletal strokes is a new vector graphics realization of the brush and stroke metaphor using arbitrary pictures as “ink”. It is based on an idealized 2D deformation model defined by an arbitrary path. Its expressiveness as a general brush stroke replacement and efficiency for interactive use make it suitable as a basic drawing primitive in drawing programs as well as windowing and page description systems. This paper presents our drawing and animation ...

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